

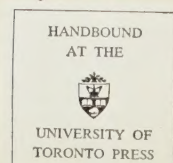


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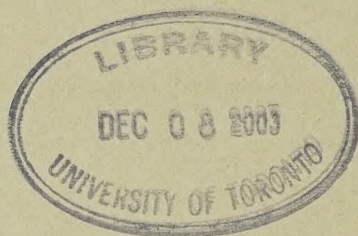


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igor strawinsky
le sacre
du printemps

partition

édition russe de musique • boosey & hawkes



Igor Strawinsky
Le Sacre du Printemps
The Rite of Spring

Tableaux de la Russie païenne en deux parties

Pictures of pagan Russia in two parts

par • by

Igor Strawinsky et Nicolas Roerich

Partition • Full Score

Édition Russe de Musique (S. et N. Koussewitzky) • Boosey & Hawkes
London • New York • Sydney • Toronto • Cape Town • Paris • Buenos Aires

Orchestre

3 Flûtes (3 ^e aussi 2 ^e petite Flute)	8 Cors en fa (F) (7 ^e et 8 ^e aussi Tubas ténors en sib (Bb))
1 Petite Flûte	1 Petite Trompette en ré (D)
1 Flûte alto en sol (G)	4 Trompettes en ut (C) (4 ^e aussi Trompette basse en mib (Eb))
4 Hautbois (4 ^e aussi 2 ^e Cor Anglais)	3 Trombones
1 Cor Anglais	2 Tubas
1 Petite Clarinette en ré et mib (D and Eb)	* Timbales (2 exécutants)
3 Clarinettes (2 ^e aussi 2 ^e Clarinette basse) en sib et la (Bb and A)	Grosse Caisse, Tam-Tam, Triangle, Tambour de basque, Guero (rape)
1 Clarinette basse en sib (Bb)	Cymbales antiques en lab et sib (Ab and Bb)
4 Bassons (4 ^e aussi 2 ^e Contrebasson)	
1 Contrebasson	

Cordes

Durée: 33 minutes

* En prévision des circonstances spéciales à chaque orchestre, chacune des deux parties de timbales est complète. Mais il est entendu que chaque note n'est jouée que par un seul timbalier, sauf dans les passages où les deux sont expressément indiqués. La combinaison la plus simple demande 5 timbales: timbale piccolo (Si² aigu), 2 petits timbales (1. Mib, 2. Ré) et 2 grandes timbales (3. Sib, 4. Sol), dont jouent ensemble les deux exécutants. Lorsque le second timbalier n'est pas occupé il aide au premier dans l'accord des instruments, afin que celui-ci puisse suivre la mesure. Si l'on dispose d'un plus grand nombre d'instruments, on peut les diviser en deux groupes distincts et les deux exécutants se distribuent aisément les notes à faire.

* * *

Au no. 39, réunir les deux mesures en une, comme il est écrit au 41 ($9/8 = 4/8 + 5/8$) et remplacer la première barre de mesure par une barre pointillée.

* * *

* In view of the special conditions of various orchestras, each of the two parts of the timpani is complete. It is understood that each note is to be played by one player only, except where it is otherwise indicated. The smallest combination comprises five timpani: one very small instrument (for the high B) two small timpani (1st in Eb, the 2nd in D) and two large timpani (3rd in Bb, the 4th in G). All these should be used by both players. When the second player is not occupied, he should help the first in tuning the instruments, so that the first can follow the beat of the conductor. In orchestras where a greater number of instruments are available, they should be divided into two different groups, and the two players can easily distribute the notes between them.

* * *

At figure 39, the first two bars should be linked similarly to figure 41 ($9/8\text{ths} = 4/8\text{ths} + 5/8\text{ths}$); the line between the bars should be a dotted bar line.

ЧАСТЬ ПЕРВАЯ. ПОЦВЛУЙ ЗЕМЛИ.

PREMIÈRE PARTIE. L'ADORATION DE LA TERRE

Вступление.

Introduction.

Droit d'exécution réservé
Edited by F. H. Schneider

Lento $\text{♩} = 50$ tempo rubato.

Igor Strawinsky.

Clarinetto 1 in La

Clarinetto basso 2 in Sib

Fagotto 1

Corno 2 in Fa

colla parte

Solo ad lib.

Lento $\text{♩} = 50$ tempo rubato. *mp*

1

Cor. ingl.

Clar. picc. (Ré)

1. Clar. (La)

2.

1. Clar. basso

2.

Fag. 1.

poco accelerando

in tempo

Solo (*un peu en dehors*) *mp*

2 Solo *p espress.*

poco accelerando

in tempo

2

Cor. ingl.

Clar. 1. (La)

1.

2. Clar. basso

1.

2.

3.

3 in tempo

Più mosso $\text{♩} = 66$

poco più *f*

3 in tempo

Più mosso $\text{♩} = 66$

4

Oboe 2.

Cor. ingl.

Clar. picc.

1.

Clar. (La)

2.

Clar. basso 2

1.

Fag. 2.

3.

2. 3. 4.

Corni (Fa)

6. 7. 8.

Viol. 2.

V-le

mf

Solo

espress.

mp

mf

pizz.

pizz. mf

dim.

dim.

4

5

1. 2.

Fl. gr.

3.

Fl. c-alto
in Sol

2.

Oboi 1. 2.

Clar. picc.

1.

Clar. (La)

2.

Clar. basso 1. 2.

1.

Cor. 3. 4.
(Fa)

6. 7. 8.

Viol. 2.

V-le

p

f

mf

mp

mf

un peu en dehors

mp

5

6

7

Fl. picc.

Fl. gr. 1.

Fl. in Sol

1. Oboi

2.

Cor. ingl.

Clar. picc.

Clar. 1. 2. (La)

1. Clar. basso

2.

Fag. 1.

Cor. 1. 2.

Cello Solo

trem.

Solo

f (*très en dehors*)

mp

dim.

Cl. basso 2 = Cl. 2 Sib

8

Fl. gr. 1.

Fl. in Sol

Clar. picc.

1. Clar. (La)

2.

1. Fag.

2.

1. C-Fag.

2.

Basso Solo

dim.

poco più f

mf

p

8

9

Fl. gr. 1.

Fl. in Sol

Ob. 1.

Clar. picc.

Clar. (La) 1.

Clar. (La) 2.

Fag. 1.

Fag. 2.

C-Fag. 2.

Basso Solo

Solo

mf

ff

Clar. 2 in La = Clar. 2 in Sib

10

Fl. gr. 2.

Fl. in Sol

Oboi 1.

Clar. picc.

Clar. 1. (La)

Clar. 3. (Sib)

1.

C-Fag. 2.

2.

2 Celli Soli

6 Contrabassi.

Solo

sempre ff

très en dehors

mf

2. con sord. arco

con sord.

pizz.

10

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

1. Oboi

2. 3. Oboi

Solo Cor. ingl.

Clar. picc.

Clar. 1. (La)

Clar. 2. (Si b)

1. C-Fag.

2. C-Fag.

Tr. picc. in Bb

2. Celli Soli

6 Contrabassi.

Flatterzunge

Solo (come sopra)

con sord.

mf

11

1. Fl. picc.

2. Fl. picc.

1. Fl. gr.

2. Fl. gr.

Fl. in Sol

1. Oboi

2. 3. Oboi

Cor. ingl.

Clar. picc.

Clar. 1. (La)

2. Clar. (Sib)

3. Clar. (Sib)

Clar. basso 1.

1. Fag.

2. Fag.

3. Fag.

1. C-Fag.

2. C-Fag.

Cor.

Tr. picc. (Re)

Viol. Solo.

Viole (div.)

1. 2 Celli Soli.

2. 2 Celli Soli.

6 Contrabassi.

Solo.

(come sopra)

to 4^a Fag.

(senza sord.)

(senza sord.)

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[illegible]

Obol 1.2.

Cor. ingl.

Fag. 1.2.

Tr. 1.

Viol. 1.

Viol. 2.

V.le

Celli

Bassi

con sord.
Solo

pizz.

pizz.

poco meno
pizz.

16

16

17

1. Fl. picc. *ff* 3

2. *ff* 3

1. Fl. gr. *Flutterzunge* *ff* 6

2. *ff* 6

Fl. in Sol. *Flutterzunge* *ff* 3 6

3 Oboi *a 2* *sempre simile*

Cor. ingl. *ff* 3 6

Clar. picc. *sim.* 3

Clar. 1 (La) *sim.* 3

2. Clar. (Si b) *sim.* 3

3. *sim.* 3

Fag. 1.2. *con sord.*

Cor. 4. *f* 3

picc. in Re *f* 3

Trombe *con sord.* *f* 3

1.2.3.4. in Do *f* 3

Viol. 1. *sf* *mf* *sf* *mf*

Viol. 2. *pizz.* *sf* *sf*

V-le *f* *meno f* *f* *meno f*

Celli *f* *meno f* *f* *meno f*

Bassi *f* *meno f* *f* *meno f*

17

18

19

1.2.
Fag. 8.

C-Fag.1.

Cor.

Viol.1.

V-le

Celli

Bassi

f *p sub.* *f* *p sub.*

19 *p sub.* *f* *p sub.*

20

1.2.
Fag. 8.

C-Fag.1.

Trombone 1.

Viol.1.

V-le

Celli

Bassi

a 2 *più f* *più f* *mf* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.*

20 *p sub.* *f*

21

Fl.1.

Oboi 1.2.

1.2.
Fag. 3.

C-Fag.1.

Trombone 1.

Viol.1.

V-le

Celli

Bassi

a 2 *più f* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.* *f* *p sub.*

21 *p sub.*

23

Cor. ingl.

Clar. 2,3.(Sib)

Fag.

Tr. 1. (Do)

2 Viol. Soli

Viol. 4.

Viol. 2.

V-le

Celli

Solo
marc.

sim.

mf

p_{tr}

(b)
mf

sul Sol

mf

p_{sub.}

p_{sub.}

p_{sub.}

còl legno sino al segno □

pizz.
f

col legno sino al segno □

f

p_{sub.}

24

25

Fl. gr. 1.

1. 2.

Fag.

3. 4.

Cor. 1. 2.

mp (mais en dehors)

p

Solo

Solo

sempre simile

Viol. 1.

Viol. 2.

mf

V-le

Celli

mf

25

26

Fl. gr. 1.

Oboi 1. 2.

1. 2.

Fag.

3. 4.

Cor. 1.

Tr. 1. (Do)

2 Viol. Solo

Viol. 1.

Viol. 2.

V-le

Celli

Soli

mf

Solo

mf

26

27

Fl. gr. 2.

Fl. in Sol

Clar. 2. 3. (Si b)

1. 2.

Fag.

3. 4.

Cor. 5.

Tr. 2. (Do)

2 Viol. Solo

Viol. 1.

Viol. 2. div.

V-le

Celli

Solo

f

mf

Solo con sord.

senza sord.

mf

27

28

29

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol 1. 2.

Oboi 3.

Cor. ingl. 1. 2.

Clar. picc. (Mib) 1. 2.

Clar. (Sib) 1. 2. 3.

Clar. basso 1. 2. 3.

Fag. 1. 2. 3. 4.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Do) 1. 2. 3. 4.

Tr. boni 1. 2.

Timp. 1. 2. 3.

Triang. bag. en bois

Lymb. antique

Viol. 1. div. en 2.

Viol. 2. div. en 2.

V-le. div. en 3.

3 Celli Soli

Celli gli altri

Bassi

mp

tr

2^e cor. ingl. to Ob. 1^o

4^e Fag. to C. Fag. 2^e

f

p

sub. e stacc.

pizz. 2

pizz. 3

sur le sol b

4 Sole

Tutte

le altre

pizz

p sub.

p sub.

Clar.picc.(Mi) *sempre sf* (in Re)

1. Clar.(Si \flat) *sempre sf*

2.3. Clar.basso *sempre sf*

Viol.1. *cresc.*

Viol.2. *sf* *meno f* *sf* *cresc.* *sf*

4 Solo V.le. *sf* *meno f* *sf* *meno f* *sf*

le altre *sf* *meno f* *sf* *meno f* *sf*

3 Soli *meno f* *sf* *sf* *meno f* *sf*

Celli *meno f* *sf* *sf* *meno f* *sf*

gli altri *meno f* *sf* *sf* *meno f* *sf*

Bassi *cresc.*

31 Solo Fl.picc.1. *mf grazioso*

1.2. Oboi *mf*

3. Cor.ingl.1 *mf*

C-Fag.1.2. *sf*

Cor.4. *sf*

Viol.1. *div. pizz.* *sf*

Viol.2. *(pizz.) div.* *f*

V.le. *div. pizz.* *f*

Celli *pizz.* *sf* *sf*

31

32

Fl. picc. 1.2.

1.

Fl. gr.

2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Mar. picc. (Re)

1.

Clar. (Sib)

2.

3.

Fag. 3.

C-Fag. 1.2.

1.2.3.4.

Cor.

5.6.7.8.

1.

Tr. (Do)

3.

Viol. 1.

Viol. 2.

V. le.

Celli

Bassi

32

Fl. picc. 1.2.

1.

Fl. gr.

2.

Fl. in Sol

(Flutterzunge) *mf*

7

Flutterzunge

7

sempre sim.

7

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Re)

1.

Clar. (Si)

2.

3.

1.2.

Fag.

3.

C-Fag. 1.2.

1.

sempre dim.

1.2.3.4.

Cor.

5.6.7.8.

Tr. picc. (Re)

mf

1.2.

Tr. (Do)

3.4.

Tube

mf

Viol. 1.

arco

arco

f

mf

sempre sim.

Viol. 2.

sempre sim.

V-le

sempre sim.

Celli

pizz.

Bassi

v

33

34

35

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39

1. Fl. gr. 2. 3. Fl. in Sol 1. 2. 3. 4. Oboi 1. 2. 3. 4. Cor. ingl. Clar. picc. (Re) 1. 2. 3. Clar. (Sib) 1. 2. 3. Clar. basso 1. 2. 3. Fag. 1. 2. 3. Cor. 1. 2. 3. 4. 5. 6. 7. 8. Tr. boni 1. 2. 3. Timp. picc. Timp. gr. 4 Viol. Soli Viol. 1. Viol. 2. V. le Celli Bassi

Flatterz. *f* *Cor. ingl. 2* (in Mib) *secco* *Soli a 2* *Solo* *assai* *glissando détaché* *détaché* *div.* *pizz.*

39

40

Fl. gr. 1.2.

Fl. in Sol

Oboi 1. 2. 3.

Coringl. 1. 2.

Clar. (Sib) 1.2. 3.

Clar. basso

Fag. 1.2. 3.

Cor. 2.4.6. 7.8.

Tr. (Do) 1.2. 3.

Tr. boni 1.2. 3.

Tube

Timp. picc.

Timp. gr.

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

secco

a 3

a 2

ff

arco

ff

41

42 crescendo poco a poco

Fl. picc. 1. 2. 3. Fl. gr. 2. 3. Fl. in Sol 1. 2. 3. Oboi 1. 2. 3. Cor. ingl. 1. 2. 3. Clar. picc. (Mib) 1. 2. 3. Clar. (Sib) 1. 2. 3. Cor. 1. 2. 3. 4. 5. 6. 7. 8. Tr. (Do) 1. 2. 3. 4. 4 Viol. Soli Viol. 1. Viol. 2. V.le Celli Bassi

42 crescendo poco a poco

43

Fl. picc.

1.

Fl. gr.

2. 3.

Fl. in Sol

1. 2.

Oboi

3.

Coringl.

1.

2.

Clar. picc. (Mib)

1.

Clar. (Sib)

2.

3.

Fag.

1.

2.

3.

4.

Cor.

1. 2.

3. 4.

5. 6.

7. 8.

Tr. picc. (Re)

Tr. (Do)

1. 2.

Tr. boni

3.

4 Viol. Soli

Viol. 1.

Viol. 2.

V-le

Celli

arco f

43

33

44

Fl. picc. 1

Fl. gr.

Fl. in Sol

Oboi

Cor. ingl. 1.2.

Clar. picc. (Mib)

Clar. (Sib)

Clar. basso

Fag.

C-Fag. 1.2.

Cor.

Tr. picc. (Re)

Tr. (Do)

Tr. boni

Tube 1.2.

Timp. gr.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

3° Fl to Picc 2°

4° Fag to C. Fag 2°

1 Solo marc.

p sub. crescendo

p sub. crescendo

gliss. 8

gliss. 8

arco

45

46

Tr.picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.

Cor. ingl. 1.2.

Cor. ingl. 2 = Ob. 4

Har. picc. (Mib)

1.2.

Clar. (Sib)

3.

Clar. basso

Fag. 1.2.3.

2.3.

C. Fag. 1.2.

1.3.

Cor. 5.7.

2.4.6.8.

Tr.picc. (Re)

1.2.

Tr. (Do)

3.4.

Tr. boni 1.2.3.

a. 3

a. 2

Tube 1.2.

modo ordin.

Timp. gr.

Gr. C.

Viol. 1.

Viol. 2.

V. le

Celli

Bassi

46

Fl.picc. 1.2. Fl.picc. 2 = Fl.gr. 3

Fl.gr. 1.2.

Fl.in Sol

Obol 1.2. 3.4.

Cor. ingl.

Clar.picc.(Mib)

Clar (Sib) 1.2. 3.

Fag. a 3

C-Fag. a 2

Cor. 1.2. 3.

Tr.(Do) 3.4.

Timp.gr.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

47 sf

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ВЕШНИЕ ХОРОВОДЫ.

RONDES PRINTANIÈRES.

48 Tranquillo ♩ = 108

1.2. Fl.gr.

3. Fl.in Sol

Clar.picc.(Mib)

Clar.basso

48 Tranquillo ♩ = 108

[49] Sostenuto e pesante ♩ = 80

Oboe 1.

Clar.picc.(Mi♭)

Clar.(Si♭) 1.2.

Clar.bassi 1.2.

Fag. 1. 2.3.

C-Fag.

Cor. 7.8.

Gr.C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

Solo cant.

mf

pizz.

sim.

[49] Sostenuto e pesante ♩ = 80

50

51

Fl. picc.

1. 2.

Fl. gr.

3.

Fl. in Sol

Oboe 1.

Clar. picc. (Mib)

Clar. (Sib) 1. 2.

Clar. bassi 1. 2.

Fag.

2. 3.

C-Fag.

1. 2.

Cor. 3. 4.

7. 8.

Gr. C.

Viol. 1.

Viol. 2.

4 V-le Sole

Le altre

Celli

Bassi

mp

mf

f

mf

Se molto cantab.

Se molto cantab.

50

51

Fl. picc.

1. 2.

Fl. gr.

3.

Fl. in Sol.

Oboi

Clar. picc (Mi.)

1.

Clar. (Sib)

2.

Clar. bassi

1. 2.

Fag.

2. 3.

C-Fag.

Cor.

7. 8.

Gr. C.

Viol. 1.

Viol. 2.

4 Viole Sole

Le altre

Celli

Bassi

tr

3

3

tr

3

tr

Fl 3^a to Picc 2^a

Solo cant.

mf

mf

mf

Solo cant.

mf

mf

mf

arco

div (Tutti) a 2 pizz.

Fl. picc. 2

Fl. gr. 1. 2.

Fl. in Sol.

Oboi 1. 2. 3. 4.

Cor. ingl.

Clar. picc. (Mi \flat)

Clar. (Sib) 1. 2.

Clar. bassi 1. 2.

Fag. 1. 2. 3.

C. Fag.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2.

Tube

Timp. gr.

Gr. C.

Tamtam..

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

à 2

ff

53

sim.

sempre sim.

ff e molto pesante (sempre)

fassai

fassai molto pesante ma non troppo

sim.

arco

unis arco pizz.

ff pesante pizz.

arco pizz.

arco pizz.

arco pizz.

arco pizz.

54 *Vivo. ♩ = 160*
Fl. picc.

Fl. gr 1. 2.

Fl. picc 1. 2.

Fl. in Sol.

Oboi 1. 2. 3. 4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1. 2.

Clar. bass 1. 2.

Fag. 1. 2. 3.

C-Fag.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2. 3.

Tube

Timp. gr.

Gr. C.

Tam. tam.

Viol 1. 2.

V-le

Celli

Bassi

gliss. *gliss.* *gliss.* *gliss.*

arco pizz. *arco pizz.* *arco pizz.* *arco pizz.*

possib. arco

54 *Vivo. ♩ = 160*

1. Fl. picc. 2. Fl. gr. Fl. in Sol. 1. Oboi 2. 3. 4. Clar. picc. (Mib) 1. Clar. (Sib) 2. Clar. basso Fag. C-Fag. 8 Corni. 1. 2. Tr. (Do) 3. 4. Tromb. Tube Timp. Gr. C. Viol. 1. 2. V-le Celli Bassi

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Tranquillo ♩ = 108

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol. Solo p

Oboi 1. 2. 3. 4.

Clar. picc. (Mib) p

Clar. (Si^b) 1. 2.

Clar. basso

Fag. sf

G-Fag. sf

8 Corni. sf

Tr. (Do) 1. 2. 3. 4.

Tromb. 1. 2. 3.

Tube 2.

Timp. sf

Viol. 1. 2.

V-le sf

Celli sf

Bassi sf

Tranquillo ♩ = 108

Oboi 4 = Cor. ingl. 1. 2. Solo (in Re)

Molto allegro ♩ = 168

57

Molto allegro ♩ = 168

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Re)

Clar. (Sib)

Clar. basso

Fag. 1. 2. 3.

C-Fag.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Do) 1. 2. 3.

Tromb. 1. 2. 3.

Tube 1. 2.

Timp. picc.

Timp. gr.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

fl.

f

ten.

sim.

marc.

con sord.

mf

18

Solo

marcatiss.

ben ten.

f assai

arco

pizz.

arco

sim.

sim.

sim.

Molto allegro ♩ = 168

57

58

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi 1. 2. 3.

Cor. ingl. 1. 2.

Clar. picc. (Re)

Clar. (Si \flat)

Clar. basso

Fag. 1. 2. 3.

C-Fag.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. (Do) 1. 2. 3.

Tromb. 1. 2. 3.

Tuba 1. 2.

Timp. gr.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

tr.

f

ten.

sim.

marc.

1^o gliss.

3^o

ben ten.

assai ben ten.

assai

sf

sf

58

Fl. gr.

Fl. in Sol.

Cor. ingl. 1.

Clar. picc. (Re)

Clar. (Sib) 1.
2.
3.

Fag. 1/2

Cors. 1/3
2/4
5/7
6/8

Tuba 1/2

Timp. picc.

Timp. gr.

Viol. 1.
2.

V-le

Celli

Bassi

f détachez

f

f détachez

2. 3. a 2 *f*

à. 2

à. 2

à. 2

à. 2

à. 2

1. Solo

div. pizz.

div. pizz.

Ritenuato pesante a tempo

50

Fl. gr. *sim.* *mf cant.*

Fl. in Sol. *sim.* *mf cant.*

1. *mf*

Oboi *mp* *mp* *3*

2. 3. *mp*

Cor. ingl. 1. *sim.* *mp*

Clar. picc. (Re) *sim.* *mp* *2*

Clar. (Sib) 1. 2. 3. *sim.* *1.* *3*

Tr. (Do) 1. (Sord.) *mp*

Tube.

Timp. picc.

Timp. gr.

1. *sim.*

Viol. 2. *sim.*

V-le

Celli

Bassi

60

60

61

This is a page from a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left include:

- Fl. gr.
- Fl. in Sol.
- 1.2. Oboi
- 3.4. Oboi
- lar. picc. (Re)
- 1. Clar. (Sib)
- 2. Clar. (Sib)
- Clar. bassi.
- 1. Fag.
- C- Fag.
- 4.
- For. 5.6.
- 7.8.
- 1.2. Tr. (Do)
- 3.4. Tr. (Do)
- Viol. 1.
- Viol. 2.
- V-le
- Celli
- Bassi

The score includes dynamic markings such as *sf* (sforzando), *mf* (mezzo-forte), and *cresc. (per tutto quat.)* (crescendo for the entire quartet). The notation includes various musical symbols like notes, rests, and slurs.

[illegible]

63

crescendo

Flatterzunge

Flatterz.

Flatterz.

f

f

f

1. 2. Fl. gr.

1. 2. Fl. in Sol

Clar. bassi

C-Fag.

1. 2. Cor.

3. 4. Cor.

5. 6. Cor.

7. 8. Cor.

Tr. picc. (Re)

1. 2. Tr. (Do)

3. 4. Tr. (Do)

1. 2. Tr. boni

3. Tr. boni

Viol.

Viola

Celli

Bassi

ben ten.

ben ten.

ben ten.

ben ten.

divisi

divisi

crescendo

Fl. picc. *a2*

Fl. gr. 1. 2.

Fl. in Sol

Oboi 1.2. 3.4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

Fag. 1.2. 3.

C-Fag. *a2*

Cor. 1.2. 3.4. 5.6. 7.8. *Cor. 7 e 8 : Tube tenori in Sib*

Tr. picc. (Re) *trem.*

Tr. (Do) 1.2. 3.4. *f trem.*

Tr. boni 1.2. 3.

Viol. 1. 2.

Viola

Celli

Bassi

pizz.

simile

Fl. picc. *a2*

Fl. gr. 1.2. *a2*

Fl. in Sol

1.2. Oboi

3.4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi *a2*

1.2. Fag.

3. C-Fag. *a2*

1.2. Cor. 3.4.

5.6.

Tr. picc. (Re)

1. Tr. (Do)

2.3.4.

1.2. Tr. boni

3.

tenori (Sib)

Tube bassi

1. Viol.

2.

Viole

Celli

Bassi

ff come sopra

trem. p molto

trem. p molto

mf molto pesante

mf molto pesante

arco

arco

arco

f

64

65

Fl. picc. 1. 2. *Flatterz.* *2° Picc to Fl 3°*

Fl. gr. 1. 2.

Fl. in Sol

Oboi 1 2 3 4

Cor. ingl. *Flatterz.*

Clar. picc. (Re)

Clar. (Sib) 1. 2.

Fag. 1. 2. 3.

C-Fag.

Cor. 1. 2. 3. 4. 5. 6.

Tr. picc. (Re)

Tr. (Do) 1. 2. 3. 4.

Tr. boni 1. 2. 3.

Tenori (Sib)

Tube bassi

Gr. C.

Viol. 1. 2.

Viola

gliss. *ff* *gliss.* *ff*

f *ma non tanto* *p* *stacc.* *p*

a2 *a2*

ШЕСТВІЕ СТАРЪЙШАГО- -МУДРЪЙШАГО.

CORTÈGE DU SAGE.

59

67 68

Oboi 1.2. *sempre poco sf*

1.2. Fag. *mf*

8. C-Fag. *stacc.* *mf* 2.

1.2. Cor. 3.4. *mf*

5.6. *a2*

tenori (Sib) *a2*

Tube bassi

Timp. *p*

Gr. C.

Tamtam

Viola *divisi*

3 Celli *a3 stacc.* *mf* *Tutti divisi*

Bassi *divisi*

67 68

69

Oboi 1.2.

1.2. Fag.

3. C-Fag. *mf*

1.2. Cor. 3.4.

5.6. *a2*

tenori (Sib) *a2*

Tube bassi

Timp.

Gr. C.

Tamtam

Viola

Celli

Bassi

69

70

Fl. gr. 1.2.

Fl. in Sol 3.

Oboi 1.2. *a2* *non legato*

Oboi 3.4. *a2* *non legato*

Cor. ingl. 1.2.

Clar. picc. (Re) 3.4.

Clar. (Sib) *stacc.*

Clar. bassi *stacc.*

Fag. 1.2.

C-Fag. 3.

Cor. 1.2.

Cor. 3.4.

Cor. 5.6.

Tr. picc. (Re) 1.2.

Tr. (Do) 3.

Tr. (Do) 4. *(non legato)* *sempre sf*

Tr. boni 1.

Tr. boni 2.3. *bad.*

Tenori (Sib) *a2* *maestoso*

Tube bassi *a2*

Timp.

Gr. C.

Tamtam

Una rape Guero *V⁴* *etc. sim.*

Viol. 1. *sul pont. sino al segno*

Viol. 2.

Viole

Celli

Bassi

70

[illegible]

72 Prestissimo. ♩ = 168.

Fl. piccolo.
 Fl. gr. 1.2.
 Fl. in Sol.
 1.2.
 Oboi.
 3.
 Cor. ingl.
 Clar. piccolo.
 (Re)
 Clar. (Sib)
 Clar. bassi
 Fag. 1.2.3.
 C-Fag.
 Solo
 non f ma marcato
 1.2.
 3.
 Cor.
 4.
 5.
 6.8.
 Tr. (Do) 3.4.
 1.2.
 Tr. boni
 3.
 Timp.
 Gr. C.
 Tamtam
 2 Viol. Soli
 Viola Solo
 1.2.
 3.4.
 5.6.
 Violoncelli Soli.
 con sord.
 1.
 2 Bassi Soli
 sul Re
 Lento. $\text{♩} = 42$.
 72 Prestissimo. $\text{♩} = 168$.
 72 Prestissimo. $\text{♩} = 168$.

63

73

Fl. picc.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1.2.

Fag.

3.

C-Fag.

1.2.

3.

Cor.

4.

5.

6.8.

Tr. picc. (Re)

1.2.

Tr. (Do)

3.4.

1.2.

Tr. boni

3.

Timp.

Gr. C.

Tamtam

1.

Viol.

2.

Viole

Celli

Bassi

marcatiss.

marcatiss.

marcatiss.

marcatiss.

sf marc.

sf marc.

marc.

marc.

marc.

marc.

marc.

marc.

molto

p sub. sf p

p sub. sf p

molto

molto

gliss.

gliss.

gliss.

gliss.

73

Fl. picc. *a 2*

Fl. gr.

Fl. in Sol

1. 2. Oboi

3. 4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1. 2. Fag.

3. C-Fag.

1. 2. Corni

3. 4.

5. *a 2 stacc.*

6. 8. *f* 3

Tr. picc. (Re)

1. 2. Tr. (Do)

3. 4.

1. 2. Tr. boni

3.

Timp.

Gr. C

Tamtam

Viol. 1

Viol. 2

V-le

Celli

Bassi

Solo (cuivrez) *f assai*

Solo (cuivrez) *f assai*

gliss.

gliss.

sub.

Fl. picc.

Fl. gr.

Fl. in Sol

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc. (Re)

Clar. (Sib)

Clar. bassi

1. 2.

Fag.

3.

C-Fag.

1. 2.

Corni

3.

4.

5.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. (Do)

3. 4.

1. 2.

Tr. boni

3.

Timp.

Gr. C.

Tamtam

Viol. 1

Viol. 2

V-le

Celli

Bassi

Soli (cuivrez)
f assai

gliss.

gliss.

p sub.
sf p

75

Clar. bassi

2.

Corni

6. 8.

Tr. (Do) 4.

Timp.

Gr. C.

Viol. 2.

V-le

Celli

poco cresc.

mf

Solo

mf

détaché

mf

mf

76

Clar. (Sib)

Clar. bassi

Fag. 1. 2.

1.

2.

3.

Corni

4.

5.

6. 8.

Tr. (Do) 3. 4.

Timp.

Gr. C.

Viol. 2.

V-le

Celli

Bassi

a 2

a 2

mf

f

f

mf

mf

p

p

76

77

Clar.(Sib) a 2

Clar.bassi a 2

Fag. 1. 2.

1.

2.

3.

Corni

4.

5.

6. 8.

2.

Tr.(Do)

3. 4.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

77

Clar. (Sib) *a 2*

Clar. bassi *a 2*

Fag. 1. 2.

1. *2*

2.

3.

4.

5.

6. 8.

Corni

2.

Tr. (Do)

3. 4.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

78

Fl. picc.

Fl. gr.

Fl. in Sol.

Oboi

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi

1. 2.

Fag.

3. 4.

1.

2.

3.

4.

5.

6. 8.

Corni

Tr. picc. (Re)

1. 2.

Tr. in Do.

3. 4.

3 Tr. boni

Tuba tenore 1 (Sib)

1.

Tuba basse

2.

Timp.

Gr. C.

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

unis.

unis

ЧАСТЬ ВТОРАЯ. ВЕЛИКАЯ ЖЕРТВА.

SECONDE PARTIE. LE SACRIFICE.

Вступление.

Introduction.

79 Largo. $\text{♩} = 48$

Flauti gr. 1. 2. 3.

Oboi 1. 2. 3. 4.

Clarinetto piccolo (Mib)

Clarineti 1. 2. (Sib)

Clarineti bassi 1. 2.

Corni 1. 3. 4. 6. 8.

Trombe (Do) 1. 2. 3. 4.

Violini 1.

Violini 2.

Viole 3 Viole sole senza sord. Le altre Viole con sord.

Celli

Bassi

con sordini

pp

ppp

p

poco

div. a 3

div.

Flautando e cantabile

mp

79 Largo. $\text{♩} = 48$

80 81

Fl.picc. *come sopra*

Fl.gr. 1. *come sopra*
2. *come sopra*
3. *come sopra*

Fl.in Sol *come sopra*

Oboi 1.2. *come sopra*
3.4. *come sopra*

Cor.ingl. *come sopra*

Clar.picc. (Mi \flat) *come sopra*

Clar. 1.2. (Si \flat) *come sopra*

Clar.bassi 1.2. *come sopra*

Fag. 1.2. *come sopra*
3.4. *come sopra*

C.-Fag. *come sopra*

Corni 1. *come sopra*
3.4. *come sopra*
6. *come sopra*
8. *come sopra*

Tr.picc. (Re) *con sord.* *come sopra*

Tr.(Do) 1.2. *con sord.* *come sopra*
3.4. *con sord.* *come sopra*

Tr-boni *con sord.*

Tube *con sord.*

Timp. *con sord.*

Gr. C. *con sord.*

Viol.1. *div. a 3. poco* *Flautando*
con sord.

Viol.2. *div. a 3. poco* *Flautando*
con sord.

3 V-le Sole *con sord.*

Le altre V-le *con sord.*

Celli *div. a 2.* *Flautando*
con sord.

Bassi *div. a 2.* *Flautando*
con sord.

80 81

Fl.picc. *come sopra* **82** *mf*

1.2. *come sopra* *p*

Fl.gr. *come sopra* *p*

3. *come sopra* *p*

Fl.in Sol *come sopra* *mf*

1.2. *come sopra* *p*

Oboi *come sopra* *p*

3.4. *come sopra* *p*

Cor.ingl. *come sopra* *mf*

Clar. picc. (Mib) *come sopra* *pp*

Clar. 1.2. (Sib) *come sopra* *pp*

Clar. bassi 1.2. *come sopra* *pp*

Fag. 1.2. *come sopra* *pp*

3.4. *come sopra* *pp*

C.-Fag. *come sopra* *pp*

1.2. *come sopra* *pp*

3.4. *come sopra* *pp*

Corni *come sopra* *pp*

6. *come sopra* *pp*

8. *come sopra* *pp*

Tr. picc. (Re) *come sopra* *pp*

1.2. *come sopra* *pp*

3.4. *come sopra* *pp*

Tr. boni *come sopra* *mp*

Tube *come sopra* *mp*

Timp. *come sopra* *mp*

Gr. C. *come sopra* *mp*

Viol. 1. con sord. *mf* *p sul pont. sino al segno*

Viol. 2. con sord. *mf* *p sul pont. sino al segno*

V-le con sord. *mf* *p*

Celli con sord. *mf* *p*

Bassi con sord. *mf* *pp*

82 *mf* *pp*

Clar. basso 2. = Clar. 3. Sib

Fag. 4 = C.-Fag. 2

83

84

Fl.in Sol

1. 2.

Oboi

3. 4.

Tr.(Do)

Solo con sord.

Solo con sord.

*p*Viol.Solo
senza sord.Viol.2.
con sord.

div.

senza sord.

p poco cresc. *mp*

senza sord.

p poco cresc. *mp*

senza sord.

p poco cresc. *mp*

senza sord.

*mp*Le altre
V-le

unis.

ppp

senza sord.

ppp

senza sord.

ppp

senza sord.

ppp

senza sord.

ppp

senza sord.

*ppp*gli altri
Celli
con sord.*ppp*Bassi
con sord.*ppp*

83

84

[illegible]

Clar. picc.
(Mi)

Tr. in Do.
1.
2.

Viol. 1.

V-le.
1 pupitre.

1 pupitre.

Celli.

gli altri.

con sord. div. a 3 a punta d'arco

senza sord.

sempre sord.

pp

pizz.

senza sord. pp

87

88

1. Fl. gr.

2. Fl. gr.

3. Fl. gr.

Clar. piccolo (Mib)

Clar. 1. 2. (Sib)

Cor. 1.

Viol. 1.

Viol. 2.

V.le.

Celli.

Bassi.

8

Flag.

8

Flag.

8

88

1. Fl. gr. 2. 3.

Clar. picc. (Mib)

Clar. 1. 2. (Sib)

1. 3. 5. 7. Cor.

Viol. 1.

Viol. 2. Flag. 8.

V.le.

Celli.

Bassi.

con sord. Solo. pp (très lointain)

1. 2. senza sord.

senza sord. con sordini

con sordini con sordini con sordini

90 L'istesso tempo. $\text{♩} = 48$.

Clar. basso *p*

Cor. 1. 2. *Soli. pp sempre*

2 Celli Soli. senza sordini *le 2^e accordez la corde ut en si* *p*

gli altri Celli div. *pizz. p arco*

Bassi. div. *pizz. p arco*

90 L'istesso tempo. $\text{♩} = 48$.

ТАЙНЫ ИГРЫ ДѢВУШЕКЪ
ХОЖДЕНИЕ ПО КРУГАМЪ.

CERCLES MYSTERIEUX
DES ADOLESCENTES.

91 Andante con moto. $\text{♩} = 60$

Clar. basso

Cor. 1. 2. *1.*

Cor. 3. 4. *2. con sord. con sord. ppp*

Tr. 1. 2. 3. (Do) *con sord. ppp*

6 V-le Sole. *molto cant. ma non f*

2 Celli Soli. *molto cant. ma non f*

gli altri Celli. *molto cant. ma non f*

2 Bassi Soli. *molto cant. ma non f*

gli altri Bassi. *molto cant. ma non f*

2 Celli Soli. *tenuto sempre p*

gli altri Celli. *div. pizz.*

2 Bassi Soli. *(sul La) arco tenuto sempre p*

gli altri Bassi. *(sul Mi) tenuto sempre p*

senza sord.

91 Andante con moto. $\text{♩} = 60$

92

93 Più mosso. $\text{♩} = 80$

94

96

Obol 1. 2.

Clar. basso.

Fag. 1.

1. 2.

Viol. 1. 3. 4.

5. 6.

Viol. 2.

2 V-le Solo.

Le altre V-le.

Celli.

mf

cant.

mf

96

97 Tempo I. ♩ = 60.

Fl. gr. 1.

Fl. in Sol.

Cor. 1. 2.

2 V-le Solo.

Le altre V-le.

Celli div.

mp

mf

mp

mf

sord.

pppp

sord.

pppp

mf

unis.

pizz.

p

pizz.

p

pizz.

p

mf

97 Tempo I. ♩ = 60.

101

102 Poco a poco

Fl. gr. 1. 2.

Oboi. 1. 2. 3.

Cor. 1. 2. 3. 4.

Tr. in Do. 1. 2.

Viol. 1. 1. 2. 3. 4. 5. 6. div. 7. 8.

Viol. 2. 1. 2. 3. 4. 5. 6. 7.

Vle. 1. 2. 3. 4. 5. 6.

3 Celli Soli.

gli altri Celli.

Flag. p

con sord. pp senza sord.

pizz. poco sf arco

101

102 Poco a poco

ВЕЛПЧАНІЕ ПЗБРАННОЇ.

GLORIFICATION DE L'ÉLUE.

Vivo. ♩ = 144.

104 105

Fl. picc.

1.

Fl. gr.

2. 3.

Fl. in Sol.

1. 2.

Oboi.

3. 4.

Cor. ingl.

Clar. picc. (Mil.)

1.

Clar. (Sib.)

2. 3.

Clar. basso.

Fag. 1. 2. 3.

C-Fag. 1. 2.

1. 2.

3. 4.

5. 6.

7. 8.

Cor.

Tr. picc. in Re.

1. 2.

Tr. in Do.

3. 4.

Tube.

senza sord.

Timp. 3.

sf sempre secco (bacch. di Timp.) sempre simile

Gr. C.

Viol. 1.

pizz. arco pizz. poco *sf* arco

Viol. 2.

pizz. arco pizz. *sf* arco

V-le.

pizz. arco pizz. *sf* arco

Celli.

Bassi.

non div.

104 Vivo. ♩ = 144. 105

Fl. picc. 1. 2. 3. 4.

Fl. gr. 1. 2. 3. 4.

Fl. in Sol. 1. 2. 3. 4.

Oboi 1. 2. 3. 4.

Cor. ingl. 1. 2. 3. 4.

Clar. picc. (Mib) 1. 2. 3. 4.

Clar. (Sib) 1. 2. 3. 4.

Clar. basso 1. 2. 3. 4.

Fag. 1. 2. 3. 4.

C-Fag. 1. 2. 3. 4.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. picc. in Re. 1. 2. 3. 4.

Tr. in Do. 1. 2. 3. 4.

Tr. boni. 1. 2. 3. 4.

Tube. 1. 2. 3. 4.

Timp. 1. 2. 3. 4.

G. Cassa. 1. 2. 3. 4.

Tam-tam. 1. 2. 3. 4.

Viol. 1. arco pizz. arco pizz. arco div. glissando sempre f

Viol. 2. arco pizz. arco pizz. arco div. glissando sempre f

V-le. arco pizz. arco pizz. arco div. glissando sempre f

Celli. arco pizz. arco pizz. arco div. glissando sempre f

Bassi. arco pizz. arco pizz. arco div. glissando sempre f

Les pavillons en l'air gliss. sf

Les pavillons en l'air gliss. sf

gliss. colla bacch. di Triang.

arco

B. & H. 16333

Fl.picc.

Fl.gr.

Fl.in(Sol)

Oboi

Cor.ingl.

Clar.picc.(Mib)

Clar.(Sib) $\frac{1}{3}$.

Clar.basso

Fag.

C.Fag.

Cor.

Tr.picc.(Re)

Tr.(Do)

Tr.bone. $\frac{1}{3}$.

Tube

Timp.

Gr.C.
T.T.

Viol.1.

Viol.2.

V.le.

Celli.

Bassi.

Flatterz.

f

a2

corno sopra

pizz.

arco div.

gliss.

unis.

div. a 3

univ.

pizz.

arcotr.

gliss.

ff

89

110

111 112

Fl. picc. 1. 2. 3. 4.

Fl. gr. 2. 3. 4.

Oboi 1. 2. 3. 4.

Cor. ingl. 1. 2. 3. 4.

Clar. picc. (Mib) 1. 2. 3. 4.

Clar. (Sib) 1. 2. 3. 4.

Cor. 1. 2. 3. 4. 5. 6. 7. 8.

Tr. picc. (Re) 1. 2. 3. 4.

Tr. 1. 2. 3. 4.

3. Tr. bone

Gr. C.

Viol. 1. 2.

V-le. 1. 2.

Celli. 1. 2.

Bassi. 1. 2.

111 112

113

114

Fl. picc.

1.

Fl. gr.

2.3.

Oboi.

3.4.

Cor ingl.

Clar. picc. (Mib)

1.

Clar. (Sib) 2.

3.

Clar. basso

1.

Fag.

2.

3.

C. Fag.

1.2.

3.4.

Cor.

5.6.

7.8.

Tr. picc. (Re)

Solo marc.

1.2.

Tr.

3.4.

Tr.-boni

a 2

2 Tube

Timp.

poco f

3 poco

simile

Gr. C.

Viol. 1.
div. a 3

pizz.

bacch. di Timp. (au bord)

(en harm.)

Viol. 2.
div. a 3

pizz.

Vcl.

pizz.

Celli.

Basse.

115

Fl. picc. 12
Gr. Fl. 3
Fl. (Sol) 12
Oboi 3.4
Clar. (Mib) 1
Clar. (Sib) 2.3
Clar. basso 1.2
Fag. 3.4
C-Fag. 1.2
Cor. 5.6
Tr. be 1.2
Tr. boni 3.4
Tuba 1.2
Timp. 3
Gr. C. 1.2
Viol. 1.2
div. a 3
V.le
Celli
Bassi

Les pavillons en Pair.
Les pavillons en Pair.
Les pavillons en l'air.
Les pavillons en Pair.

Fag. 4 : C. Fag. 2

Timp 3 muta in La
bachetta di Gr. C.

Fl. picc.

1. 2. Gr. Fl. Flatterz. 6

3. Fl. (Sol) Flatterz. 6

1. 2. Oboi.

3. 4. Cor. ingl.

Clar. picc. (Mib) Flatterz. 5

1. Clar. (Sib) Flatterz. 6

2. 3. Clar. basso.

Fag. 1. 2. 3. *sf*

C-Fag. 1. 2. *sf*

1. 2. Les pavillons en Pair. *sf*

3. 4. Cor. 5. 6. *sf*

7. Tr. picc. (Re) *sf*

1. 2. Tr. (Do) *mf*

3. 4. Tr. boni 1. 2.

Tube *sf*

Timp. 3.

Gr. C.

T. T. gliss. colla bacch. di Triang. *poco sf*

Viol. 1. *gliss.* *pizz.* *arco* *pizz.* *arco*

Viol. 2. *gliss.* *pizz.* *arco* *pizz.* *arco*

V-le. div. *pizz.* *arco* *pizz.* *arco*

Celli *détaché*

Bassi

117 a tempo

B. & H. 16333

118

119

Fl. picc.

1.2.

Fl. gr.

3.

Fl. (Sol)

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.

Clar. (Sib)

2.3.

Clar. basso

Fag. 1.2.3.

C. Fag. 1.2.

Cor.

1.2.

3.4.

5.6.

7.8.

Tr. picc. (Re)

Tr. (Do)

1. 2.

3. 4.

Tube

Timp.

Viol. 1.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

div. arco

unis.

pizz.

Viol. 2.

pizz.

arco

pizz.

arco

pizz.

div.

pizz.

arco

pizz.

V-le

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

Celli

Bassi

118

119

120

B. & H. 16333

Fl. picc.

1. Fl. gr.

2. 3.

Fl. (Sol)

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc. (Mib)

1. 2.

Clar. (Sib)

3.

Clar. basso

1. 2.

Cor.

3. 4.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. (Do)

3. 4.

Tr. boni 1. 2.

Tr. bone 3 e Tuba

Timp. 3. 4.

Gr. C.

1.

Viol.

2.

V-le

Celli

Bassi

pp *ff* *a 2* *pp* *ff*

124 125 126

Fl. picc.

1.

Fl. gr.

2. 3.

Fl. (Sol)

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc. (Mib)

1. 2.

Clar. (Sib)

3.

Clar. basso

1. 2.

Fag.

3. 4.

C-Fag.

1. 2.

Cor. 3. 4.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. (Do)

3. 4.

Tr. boni 1. 2.

Tr. bone 3 e Tuba

Timp. 1. 2.

Gr. C.

Viol.

1.

2.

V-le

Celli

Bassi

124 125 126

102

127

Lento $\text{♩} = 52$

128

Fl. picc.

1.

Fl. gr.

2. 3.

Fl. in Sol

Oboi

1. 2. 3. 4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

1. 2.

Clar. bassi

1. 2.

Fag.

3. 4.

C-Fag.

1. 2.

Cor. 3. 4.

6. 8.

Tr. picc. (Re)

1. 2.

Tr. ba (Do)

3. 4.

Tr. boni

1. 2.

Tr. bone 3 e Tuba

Timp.

1. 2. 4.

Tamb. de Basq

Gr. C.

Viol

1. 2.

V-le

Celli

Bassi

127

128

Lento $\text{♩} = 52$

129

Cor. ingl.

Fag. 1. 2.

C-Fag.

Cor. 1. 2. 3. 6. 8.

Timp.

Tamb. de Basq.

Gr. C.

Viol. 1. 2.

V-le.

Celli.

Bassi.

Solo.

sempre p

pizz.

p

130

Fl. in Sol.

Cor. ingl.

Clar. (Sib) 1.

Cor. 1. 2. 3. 6. 8.

Timp.

Tamb. de Basq.

Gr. C.

Viol. 1. 2.

V-le.

Celli.

Bassi.

Solo.

molto ppp

pp

130

131

Fl. in Sol.

Cor. ingl.

Clar. (Si \flat) 1.

Fag. 1. 2.

Cor. 6. 8.

Timp.

Viol. 1. 2.

V-le.

Celli.

Bassi.

p *poco più f* *mf* *mp* *mf* *pp* *p* *mf* *mettez les sourdines* *mf* *pp*

131

132

Fl. in Sol.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Tr. be. (Do) 1. 2.

Tr. bassa (Mib)

V-le.

Celli.

p *poco più f* *mp* *mf* *mf* *con sord. Solo.* *con sord. Solo.* *con sord. Solo.* *p* *mf*

132

133

Fl. gr. 3.

Fl. in Sol.

Oboi. 8. 4.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Tr. be. (Do) 1. 2.

Tr. bassa (Mib)

Viol. 1. 2.

V-le.

Celli.

con sord.

div. arco

p con sord. arco

arco p

133

Fl. gr. 3.

Fl. in Sol.

Oboi. 3. 4.

Cor. ingl.

Fag. 1. 2.

Cor. 6. 8.

Viol. 1. 2.

V-le.

Celli.

div. arco

senza sord.

con sord.

con sord.

Fl. picc. 12 12 12 12 12 12

Fl. gr. 12 12 12 12 12 12

Fl. in Sol. a 3

Oboi. 1. 2. 3.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)

Clar. bassi.

Fag. 1. 2. 3. 4. *a 2 ff meno f (b) sim.*

C Fag.

Cor. 1. 2. 3. 4. 5. 6. 7. 8. *Le pavillon en l'air.*
2. con sord. *Le pavillon en l'air.*
4. con sord. *p sim.*

Tr-be. (Do) 3. *con sord. p sim.*

Tr. bassa (Mib) *con sord.*

Tr. boni. 1. 2. 3. *a 2 (1 & 2 senza sord.) con sord.*

Timp. picc. *p*

Timp. 2. 4. *p*

Viol. 1. 8 12 *tres serré et sul ponticello sino al segno + pizz.*

Viol. 2. *pizz.*

Celli. *div. pizz.*

Bassi.

[illegible]

135

136

137

138

137

138

1.2. Fl. gr. 3. Fl. in Sol 1.2. Oboi 3. Cor. ingl. 1.2. Clar. picc. (Mib) Clar. 1.2. (Sib) Clar. bassi 1.2. Fag. 3.4. C-Fag. 1.2. 3.4. Corni 5.6. 7.8. Tr. picc. (Re) Tr. (Do) 1.2.3. Tr. bassa (Mib) Tr. boni Tube Timp. picc. 1.2. Timp. 3.4. Tam-Tam Tamb. de Basque Piatti Gr. C. Viol. 1. 2. V-le Celli Bassi

Fl. gr. 3: Fl. picc. 2

Cor. ingl. 2: Oboe 4

1. pavillon en Pair ouvert

2. pavillon en Pair ouvert

3. pavillon en Pair ouvert

4. pavillon en Pair ouvert

con sordino

Avec la baguette en bois.

ppp sempre sim.

139

Fl. in Sol

Cor. ingl. 1.

Clar. picc. (Mi)

Clar. 1. 2. (Sib)

Clar. bassi 1. 2.

Tr. bassa (Mi)

Timp. 3.

Piatti

Gr. C.

Viol. 1. *pizz.*

Viol. 2.

V-le

Celli

Bassi

140

Cor. ingl. 1.

Clar. 1. 2. (Sib)

Clar. bassi 1. 2.

Timp. 2. 3.

Gr. C.

V-le

Celli

Bassi

pp

p pp sempre sim.

Ordinairement (avec la mailloche de la Gr. C.)

140

Clar. bassi 1. 2.

Timp. 2. 3.

Gr. C.

V-le

Celli

Bassi

poco più f

Clar. basso 2 : Clar. 3 in Sib

pp

141

ВЕЛИКАЯ СВЯЩЕННАЯ ПЛЯСКА. Пзбраница.

DANSE SACRALE. L'elue.

142 M M $\text{♩} = 126$ 143 144

Fl. picc. 1.2. *ff marc.*

Fl. gr. 1.2. *ff marc.*

Fl. in Sol *ff marc.*

1.2. *ff sempre*

Oboi *ff sempre*

3.4. *ff sempre*

Cor. ingl. *ff sempre*

Clar. picc. (Mi \flat) *ff marc.*

Clar. 1.2.3. (Si \flat) *ff marc.*

Clar. basso 1. (Si \flat) *ff marc.*

1.2. *1. sempre cuivr  et f*

Corni *3. sempre cuivr  et f*

3.4. *sempre sf*

5.6. *sempre sf 7.*

Corni *sempre sf 8.*

7.8. *sempre sf*

Tr. picc. (Re) *sim.*

Tr. 1.2.3. (Do) *sim.*

Tr. bassa (Mi \flat) *sim.*

Tr-boni 1.2.3. *con sord.*

Timp. 2. *con sord.*

Viol. 1. *arco sempre f*

Viol. 2. *arco sempre f*

div. a 3 *arco sempre f*

V-le *arco sempre f*

div. a 3 *arco sempre f*

Celli *arco sempre f*

Bassi *arco sempre f*

142 *sempre sf* 143 144

146

147

148

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

Clar. 1.2.3. (Sib)

Clar. basso 1. (Sib)

1.2.

Corni

3.4.

5.6.

Corni

7.8.

Tr. picc. (Re)

Tr. 1.2.3. (Do)

Tr. bassa (Mib)

Tr. boni 1.2.3.

Tuba 1.

Timp. 1.2.

Viol. 1.

div. a 3

unis.

div.

unis.

div.

unis.

Viol. 2.

div. a 3

tutti unis.

div. a 3

tutti unis.

div. a 3

tutti unis.

div. a 3

tutti unis.

V-le

div. a 3

tutti unis.

div. a 3

tutti unis.

div. a 3

tutti unis.

div. a 3

tutti unis.

Celli

Bassi

etc. sim. (r)

senza sord.

147

148

149

150

Fag. 1.2. *pp sempre*

C-Fag. *pp sempre*

1.2. Corni *pp sempre*

4. *pp sempre*

Viol. 2. *p sempre*

V.le *p sempre*

Celli *p sempre*

Bassi *p sempre*

149 *pp sempre*

150

151

152

Ob. 1.

Cor. ingl.

Fag. 1.2.

C-Fag.

1.2. Corni

4. *sf*

Tr. picc. *Solo con sord. marc.*

Tr. 1. *Solo con sord. marc.*

Tr. boni 1.2.3. *Soli a 3 con sord. f marc. sim.*

Viol. 1. *p cresc.*

Viol. 2.

V.le

Celli

Bassi

151

152

153

Fl. gr. 1.

Fl. in Sol

Ob. 1.

Cor. ingl.

Fag. 1.2.

C-Fag.

Corni 1.2.

Corni 3.4.

Tr. picc. (Re)

Tr. 1 (Do)

Timp. 1.2.

Timp. 3.4.

Tam-Tam

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

f

f

b^b

p

sf

gliss.

pp

gliss.

gliss.

gliss.

sf

colla bach. di triangle

Soli

8^{va}

153

154

155

Soli
a 2

Fl. picc. 1.2.

Clar. picc. (Mib)

Fag. 1.2.

C-Fag.

1.2.

Corni

4.

Tr. picc. (Re)

senza sord. Solo

f marc.

non div.

Viol. 1.

sempre sf

Viol. 2.

div. a 2

sempre sf

div. a 3

V-le

sempre sf

Celli

sempre sf

Bassi

sempre sf

154

155

156

157

Fl. picc. 2 - Fl. gr. 3.

Fl. picc. 1.2.

Clar. picc. (Mib)

1.3.

2.4.

Corni

5.6.

Tr. picc. (Re)

sim.

Tr. 1. (Do)

sim.

Soli senza sord. 1.3. a 2

2.4. a 2

Solo marc.

senza sord.

f

a 2

Viol. 1.

ff

Viol. 2.

div. a 3

ff

V-le

div. a 3

ff

Celli

a 3

ff

Bassi

ff

156

157

158

159

Fl. pica.

1.

Fl. gr.

2.

3.

Fl. in Sol

1.

Oboi

3. 4.

Cor. ingl.

Cl. picc. (Mib)

1.

Clar. (Sib)

2. 3.

Clar. basso

1.

Fag.

2. 3. 4.

C-Fag.

1. 2.

3. 4.

5. 6.

8.

Corni

Tr. picc. (Re)

Tr. 1. (Do)

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

The musical score is written for a large orchestra. The woodwind section includes Flute piccolo, Flute, Flute in Sol, Oboe, Clarinet piccolo (Mib), Clarinet (Sib), Clarinet basso, Bassoon, and Contrabassoon. The brass section includes Cor Anglais, Trumpet piccolo (Re), and Trumpet 1 (Do). The string section includes Violin 1, Violin 2, Viola, Cello, and Bass. The score is in 2/4 time and features complex rhythmic patterns and dynamics. Measures 158 and 159 are indicated by brackets at the top and bottom of the page.

158

159

161

162

163

Fag. 1. 2. *pp sempre*
 C-Fag. *pp sempre*
 1. 2. Corni. *pp sempre*
 4. *pp sempre*
 Tr-boni. 1. 2. 3. *pp sempre*
 Viol. 2. *p sempre*
 Viole. *p sempre*
 Celli. *p sempre*
 Bassi. *p sempre*

Soli con sord. *f marc.*
 5

162 *p sempre* 163

164

Fl.gr. 1. *p cresc.*
 Oboe 2. *f marc.*
 Fag. 1. 2. *f marc.*
 C-Fag. *f marc.*
 1. 2. Corni. *con sord.*
 3. *senza sord.*
 4. *Solo con sord.*
 Tr. pico. (Re) *Solo con marc.*
 Tr. (Do) 1. *marc.*
 Tr-boni 1. 2. 3. *marc.*
 Viol. 1. *sul pont. sino al segno +*
 2. *marc.*
 Viole. *marc.*
 Celli. *marc.*
 Bassi. *marc.*

5
 7
 7

164

165

166

1. Fl. picc. *mf* *cresc.* *mf*

2. Fl. picc. *mf* *mf*

Fl. gr. 1.

1. 2. Oboi. *mf*

3. 4. Oboi. *mf*

Cor. ingl.

Clar. picc. (Mib)

1. Clar. (Sib) *mf* *f* *mf*

2. 3. Clar. (Sib) *mf* *f* *mf*

(la si)

1. 2. Corni

4. Corni

6. Corni

Tr. picc. (Re) *(con sord.)* *f*

unis.

1. Viol. *f*

2. Viol. *f*

Viole. *f*

Celli. *f*

Bassi. *f*

165

166

accelerando e cresc.

122

accelerando e cresc.

167

Fl. picc.
1.
2.

Fl. gr. 1.

Oboi
1. 2.
3. 4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib)
1.
2. 3.

Fag. 1. 2.

C-Fag.

Corni
1. 2.
3. 4.
5. 6.
7. 8.

Tr. picc. (Re)

Tr-be (Do)

Tr-boni.

Tuba 1.

Timp. 2.

Viol.
1.
2.

Viole

Celli

Bassi

cresc.

cresc.

f

ff sempre

ff sempre

a 2

sempre sf

sempre sf

sempre sf

sempre sf

senza sord.

senza sord.

senza sord.

pizz.

unis.

arco

pizz. sf

arco-unis

div.

sf

sempre sf

sempre f e secco

accelerando e cresc.

167

B. & H. 16333

124

170

171

Fl. picc. 1. 2.

Fl. gr. 1. 2.

Fl. in Sol

1. 2.

Oboi

3. 4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1. 2. 3.

Clar. basso (Sib)

Fag.

C-Fag. 1. 2.

1. 2.

3. 4.

Corni

5. 6.

7. 8.

Tr. picc. (Re)

Tr. (Do) 1. 2. 3.

Tr. bassa (Mib)

Tr. boni

Tuba

Timp.

Viol. 1.

Viol. 2. div. à 3

Viola div. à 3

Celli

Bassi

170

171

172 173 174 $\text{♩} = 126$

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi.

3.4.

Cor. ingl.

Clar. picc. (Mib)

Clar. (Sib) 1.2.3.

Clar. basso (Sib)

Fag.

C-Fag. 1.2.

1.2.

3.4.

Corni

5.6.

7.8.

Tr. picc. (Re)

Tr. (Do) 1.2.3.

Tr. bassa (Mib)

Tr. boni

Tuba I

Timp. picc.

1.2.

Timp.

3.4.

Tamtam

Gr. C.

Viol. 1.

Viol. 2. div. a 3

Viole div. a 3

Celli

Bassi

senza sord.

senza sord.

senza sord.

senza sord.

muta in mib

do# muta in sib

div. a 3

div. a 3

tutti unis.

tutti unis.

tutti unis.

sempre molto pesante e f

172 173 174 $\text{♩} = 126$

C-Fag. 1. 2. *a 2*

1. 2.

3. 4.

Corni.

5. 6.

7. 8.

Tr-ne 3. *sempre sim.*

Tuba.

Timp. picc.

1. 2.

Timp.

3. 4.

Tamtam.

Gr. C. *sempre sim.*

1.

Viol.

2.

Viola.

Celli.

Bassi.

175

176

Fl. picc. 1. 2.

1.

Fl. gr.

2.

1. 2.

Oboi

3. 4.

Clar. picc. (Mib)

1. 2.

Clar. (Sib)

3.

C-Fag. 1. 2.

1. 2.

3. 4.

Corni

5. 6.

7. 8.

Tr. picc. (Re)

2.

Tr. (Do)

3.

Tr. bassa (Mib)

Tr. ne. 3.

Tuba

Timp. picc.

1. 2.

Timp.

3. 4.

Tam-tam

Gr. C.

1.

Viol.

2.

Viole

Celli

Bassi

a 2

Soli marc.

marc.

1. (pavillon en l'air.)

5. (pavillon en l'air.)

(cuivres)

(cuivres)

ben marcato

ben marcato

ben marcato

pizz.

div. pizz.

unis. arco

Fl. picc. 1.2.

Fl. gr. 1. 2.

Oboi 1.2. 3.4.

Clar. picc. (Mib) 1.2.

Clar. (Sib) 3.

C.-Fag. 1.2. a 2

Cor. 1.2. 3.4. 5.6. 7.8. *sim.* *gliss.*

Tr. picc. (Re) 1.2. 3.

Tr. (Do) 1.2. 3.

Tr. bassa (Mib) *poco sf*

Tr. bone 3

Tuba 2

Timp. picc. 1.2. 3.4.

Timp. 1.2. 3.4.

T. T.

Gr. C.

Viol. 1. 2. *div. pizz.* *un. arco*

V. le

Celli

Bassi

177 178

179

B. & H. 16333

182

183

131

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.

Clar. picc. (Mi \flat)

1.2.

Clar. (Si \flat)

3.

Fag. 1.2.3.

C. Fag.

1.2.

3.4.

5.6.

7.8.

Corni

Tr. picc. (Re)

1.2.

Tr. (Do)

3.

Tr. bassa (Mi \flat)

1.2.

Tr. boni

3.

Tuba 1.

Timp. picc.

1.2.

Timp.

3.4.

Tantam Gr. C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

a 2

ouvert

Solo

mf

Solo

Soli

182

183

182

184

185

Soli

Fl. picc. 1.2.

Fl. gr. 1.2

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.2.

Clar. (Sib)

3.

Fag. 1.2.3.

C. Fag.

1.2.

3.4.

Corni

5.

6.

7.

8.

Tr. picc. (Re)

1.2.

Tr. (Do)

3.

Tr. bassa (Mib)

1.2.

Tr. boni

3.

Tuba 1.2.

Timp. picc.

1.2.

Timp.

3.4.

Tamtam

Gr. C.

Viol. 1

Viol. 2

V-le

Celli

Bassi

cresc

cresc

a 2

*1^o pavillon en l'air e *fff**

*3^o pavillon en l'air e *fff**

*pavillon en l'air e *fff**

*7^o pavillon en l'air e *fff**

en dehors

fff marcato

poco meno

Glass

20

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.
Obol

3.4.

Cor. ingl.

Clar. picc.
(Mib)

1.2.
Clar. (Sib)

3.

Fag. 1.2.3.

C-Fag. 1.2.

1.2.

3.4.

5.

6.

7.

8.

Corni

Tr. picc. (Re)

1.2.
Tr. (Do)

3.

Tr. bassa (Mib)

1.2.

3.

Tr. -boni

Tuba 1.2.

Timp. picc.

1.2.

3.4.

Timp.

Tamtam
Gr. C.

Viol 1

Viol 2

V-le

Celli

Bassi

fff sempre st. e secco

fff f marc.

fff f marc.

fff f marc.

cresc.

cresc.

sf sempre

f sempre

f sempre

sempre ben marcato

sempre sim.

sempre sim.

sempre sim.

sempre sim.

fff

sempre marc.

189

190

191

Fl. gr. 1.2. *f*

Fl. in Sol *f*

1.2. Oboi *f* *sim.*

3.4. *f* *sim.*

Cor. ingl. *f*

Clar. picc. (Mib) *f* *cresc.*

1.2. Clar. (Sib) *f* *cresc.*

3. Clar. basso

Fag. 1.2.3.

2 C-Fag. 1.2. *a 2*

Cor. 1.2. *mf* *f* *mf* *f* *mf* *cresc.* *sim.* *mf* *cresc.* *sim.*

1. Timp. *mf* *poco a poco cresc*

2.

Gr. C. *mf*

Viol. 1. *div. a 2* *marc.* *2* *8*

Viol. 2. *marc.* *2* *8*

V. la *a 2* *marc.* *2* *8* *1* *8* *2* *8* *1* *8*

Celli *f marc.* *sempre simile*

Bassi

190

191

192 a 2 193 194

FL. picc. 1.2. *sim.*

FL. in Sol *sim.*

Oboi 1.2. *sim.*

Oboi 3.4. *sim.*

Cor. ingl. *sim.*

Clar. picc. (Mib) *sim.*

Clar. (Sib) 1.2. *sim.*

Clar. (Sib) 3. *sim.*

Clar. basso *mf*

Fag. 1.2. *mf*

Fag. 3. *mf*

C-Fag. *mf*

Corni 1.2. *mf*

Corni 3.4. *mf*

Corni 5.6. *mf*

Corni 7.8. *mf*

Tr. picc. (Re) *mf*

Tr. (Do) 1.2. *mf*

Tr. (Do) 3. *mf*

Tr. bassa (Mib) *mf*

Tr. boni 1. 2. 3. *mf*

Tuba 1.2. *mf*

Timp. 1.2. *meno f*

Timp. 3.4. *sf*

Gr. Cassa *sf*

Viol. 1. *unis.*

Viol. 2. *unis.*

V-le *unis.*

Celli *unis.*

Bassi *meno f*

192 193 194

137

195 196 197

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.2.

Clar. (Sib)

3.

Clar. basso

Fag. 1.2.

3.

C-Fag.

1.2.

3.4.

Corni

5.6.

7.8.

Tr. picc. (Re)

1.2.

Tr. (Do)

3.

Tr. bassa (Mib)

Tr. boni 1.2.3.

Tube 1.2.

1.2.

Timp.

3.4.

Gr. Cassa

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

195 196 197

198 199 200

Fl. picc. 1.2.

Fl. gr. 1.2.

Fl. in Sol

1.2.

Oboi

3.4.

Cor. ingl.

Clar. picc. (Mib)

1.2.

Clar. (Sib)

3.

Clar. basso

Fag. 1.2.

3.

C-Fag.

1.2.

3.4.

5.6.

7.8.

Corni

Tr. picc. (Re)

1.2.

Tr. (Do)

3.

Tr. bassa (Mib)

Tr. - boni 1.2.3.

Tube 1.2.

1.2. (a.2)

Timp.

3.4. (a.2)

Gr. Cassa

Viol. 1.

Viol. 2.

V-le

Celli

Bassi

ff *mf* *f e sempre cresc.*

sempre sim.

piu f *f e sempre cresc.*

unis. *a 3* *f e sempre cresc.*

meno f *f e sempre cresc.*

198 199 200

Poco a poco cre - scen - do

201

IGOR STRAWINSKY

LE SACRE DU PRINTEMPS (The Rite of Spring)

Robert A. Fenn, 10 May 1963, Toronto, Canada.

ERRATA LIST

Page 6	Clar. I & II	Bars 10 & 11	The notes are always B - G (not D - B), as in previous bars.
Page 7	Clar. I & II	Bar 1	As above, the notes are always B - G.
Page 8	Clar. I	Bar 1	Last note but one is F \sharp .
Page 10	Clar. III	Bar 1	The 5th and 14th notes should be G (not F)
Page 10	Fl. picc. 2	Bar 1	First note is G \sharp
Page 14	Fl. in Sol	Bar 1	The first and second notes are C and D \flat (not C \flat and D).
Page 17	Viol. II	Bar 8	Add col legno.
Page 18	Tr. I & II	Bars 6, 8, 9	Add \flat to the last note (B).
Page 19	Fl. in Sol	Bar 7	Last note is D, not E.
Page 21	Fl. in Sol	Bar 2	Fourth note is E, not D.
Page 21	V-le III	Bar 6	Add \flat to last note (D).
Page 24	Fl. II	Bar 3	Last note is G (not A).
Page 25	Fl. I	Bar 3	Eighth note is F \sharp (not G \sharp).
Page 25	Clar. III	Bar 2	Second note is C \sharp (not C \flat).
Page 27	Ob. II	Bar 1	Last two notes are B (not D).
Page 27	Fl. picc I & II	Bar 3	Second note is D (not F).
Page 27	Viol. I (Group II)	Bar 3	Second note is D (not F).
Page 28	Fl. I & II	Bar 4	Last note is F \sharp (not D \sharp).
Page 28	Ob. I	Bar 4	Last note is A (not C).
Page 29	Solo Viol. IV	Bar 4	The first note is G (\natural), not G \flat .
Page 29	Clar. III	Bar 5	The note is E \flat , not E.
Page 31	V-le I & II	Bar 2	Fourth beat (last 3 notes), Add \sharp to C in Vla I; delete \sharp to A in Vla II.
Page 33	Cor. III & IV	Bar 5	Last notes should be C - E (as in Cor. VII & VIII), not B - D.
Page 34	Cor. ingl. I & II	Bar 8	Last notes. The \sharp to the C, not to the D.
Page 34	Tr. II	Bar 8	Last note is F \sharp , not G \sharp .
Page 35	Tr. II	Bar 2	Last note, add \flat to B.
Page 36	Ob. IV	Bar 7	The note is C (not D).
Page 36	Cor. I	Bar 7	The note is G (not B).
Page 37	Cor. ingl.	Bar 1	Delete both G's.

Page 37	Viol. I	Bar 1	Delete C in first chord.
Page 38	Celli II	Bar 7	First notes are E - B (not E - G).
Page 41	Ob. IV	Bar 6	Add \flat to last note (F).
Page 41	Ob. III	Bar 6	Fifth note, add \flat to G.
Page 41	Cor. V	Bar 4	First note, add \flat to A.
Page 41	Tr. III	Bar 6	Add \flat 's to the last two notes (G and F)
Page 41	Timp.	Bar 5	The first note is $E\flat$.
Page 41	Cor. ingl.	Bar 6	Add \flat to the fourth note (G) and fifth note (A).
Page 42	Fl. picc.	Bar 2	Add crotchet (quarter note) rests on the first beat, and \flat to the C.
Page 42	Fl. picc.	Bar 3	Add \sharp to the first note (C).
Page 42	Cor. ingl.	Bar 6	Add \flat to the second note (G).
Page 44	Clar. II	Bar 3	The third note is $G\flat$ (not $G\sharp$).
Page 44	Celli	Bar 2	Add \sharp to the fourth note (D).
Page 46	Oboi I, II, III	Bar 6	The last two chords should be as in the preceding bar.
Page 48	Cor. VI & VIII	Bar 1	Bass Cleff, not treble. Treble cleff at the end of bar four.
Page 50	Cor. VIII	Bar 3	Sixth note, add \sharp to A.
Page 52	Tr.boni I & II	Bar 1	Add \flat 's to the B's on the third and fourth beats.
Page 52	Cor. IV	Bar 5	Second note is E (not F).
Page 52	Fl. gr. I & II	Bar 5	Add 8va.....and continue to the second bar of page 53.
Page 52	Viol. II (Group II)	Bar 2	The main note on the first beat is G (not E)
Page 54	Viole	Bar 1	Add \flat to the last note (B).
Page 54	Cor. VII	Bar 5	The note is A (not B).
Page 55	Fl. gr. I & II	Bar 1	Add 8va.....and continue to the second bar of page 56.
Page 56	Cor. IV	Bar 1	Fourth and sixth notes are C (not B).
Page 56	Clar. bassi	Bar 1	Bass Cleff, not treble.
Page 57	Cor. VI	Bar 6	First note on the last beat is B, (not C).
Page 60	Bassi	Bar 1	Add \flat to the first note (A).
Page 60	Viol. II	Bar 1	Fifth and sixth notes are $D\flat$ and $E\flat$.
Page 60	Clar. II	Bar 1	Add \sharp to the eleventh note* (F).
Page 61	Tr. II	Bar 3	Bar as on Page 60 bar 3, last note $E\sharp$.
Page 61	Tr.bone I	Bar 4	First note is D (not F).

Page 62	Fl. in Sol	Bar 6	Last two notes are F - A (not E - G).
Page 63	bars 3 and 4, page 64 bar 6 and page 65 bar 2, similarly, in Fl. in Sol,		the last two notes are F - A.
Page 63	Cor. I & II	Bar 3	First notes are C \sharp - A (not C - A \sharp).
Page 63	Oboi I & II	Bar 3	Second note is C \flat (Delete \sharp).
Page 64	Cor. ingl.	Bar 3	First note is A (not G).
Page 66	V-le	Bar 3	Fourth note is E (not B).
Page 67	Celli	Bar 2	Tenth note is C (not D).
Page 67	Celli	Bar 9	Second note is F (not G).
Page 73	Viol. II (Group II)	Bar 3	Last note is A \flat .
Page 73	Fl. in Sol	Bar 4	Fourth note is B (not C \flat).
Page 77	Viol. II (Group III)	Bar 3	Add \flat to third note (B).
Page 80	Vla. II Solo	Bar 10	Add \sharp to first note (G), and \flat to third note (G).
Page 80	Tr. I	Bar 11	Add \sharp to D.
Page 81	Viol. I	Bar 2	Add \flat to B.
Page 82	Viol. II	Bar 7	Add \sharp to last note (G).
Page 84	V-le. IV, V, VI	Bar 6	Add Treble cleff sign before the bar.
Page 86	Ob. IV	Bar 2	Add \sharp to the second note (F).
Page 86	V-le.	Bar 3	Add arco.
Page 87	Tr. picc.	Bar 3	Add \flat to third note (E).
Page 88	Clar. III	Bar 3	Add \flat to seventh note (E), instead of (\flat).
Page 88	Viol. I (Group I)	Bar 1	Last note but one, delete \sharp before E.
Page 88	Celli	Bar 2	Add treble cleff at the beginning of the bar.
Page 89	Clar. II	Bar 1	Third note, add \sharp to E.
Page 89	Oboi I & III	Bar 3	Last note, add double sharp to C.
Page 90	Ob. III	Bar 1	First note is F double sharp (not D dbl. sharp).
Page 90	Ob. III	Bar 3	Second note, add \sharp to C.
Page 91	Fl. III	Bar 3	Fourth note is C (not B).
Page 92	Cor. ingl.	Bars 2 & 4	Fourth note is F \flat , fifth note is E \flat in both bars.
Page 92	Cor. ingl.	Bar 5	Third note, delete the G.
Page 93	Cor. ingl.	Bar 1	Fourth note is E \flat (not F \flat).
Page 93	Viol. I (Group II)	Bar 3	Last note is A (not E).
Page 94	Viol. (Group III)	Bar 3	Last notes are C double sharp (not C \sharp).
Page 95	Clar. II	Bar 2	First note, add \sharp to F.
Page 97	Ob. III	Bar 2	Last note, add \sharp to C.

Page 97	Viol. I & II (Groups II)	Bar 4	Last notes are C double sharp (not C [♯]).
Page 97	Cor. I & III	Bar 3	The note should be G (not A ^b).
Page 98	Viol. I	Bar 4	Add arco at the beginning of the bar.
Page 99	Top of Page	Bar 1	Add quaver (eighth note) (referring to previous page) = crotchet (quarter note).
Page 100	Strings	Bar 6	Add "ff" at the beginning of the bar.
Page 101	Strings	Bar 3	Add "pp" at the beginning of the bar.
Page 103	Cor. ingl.	Bars 5, 6, 7, 9, 11.	Add \sharp to the D, last note of each bar.
Page 104	Tr. bassa	Bar 10	Add \flat to the second note (B).
Page 106	Clar. I	Bar 1	First note, add \flat to the E.
Page 107	Tr-bone III	Bar 1	Last note, add \sharp to F.
Page 108	Viol. I	Bar 3	Add \sharp to G.
Page 108	Cor. ingl. II	Bar 3	Fourth note, add \sharp to G.
Page 108	Clar. picc.	Bar 5	First note, add \sharp to F.
Page 108	Clar. II	Bar 6	Second note, add \flat to B.
Page 109	Clar. II	Bar 3	Second note, add \flat to B.
Page 109	Ob. II	Bar 7	Second note, add \sharp to F.
Page 109	Tr. III	Bar 2	The note \sharp is in Tr. bass in Mi ^b , not in Tr. III in Do.
Page 110	Clar. picc.	Bar 4	Second note, add \flat to B.
Page 110	Tr. II	Bar 3	Add quavers (eighth notes) F, on each beat.
Page 111	Celli.	Bars 2 & 4	First notes, add \flat to B.
Page 111	Clar. basso I	Bar 9	First note, add \flat to E.
Page 111	Clar. basso I	Bar 11	Second note, add \flat to D.
Page 112	Tr. I, II, III & picc.	Bar 5	Add "con sord".
Page 114	" " "	Bar 7	Add "senza sord".
Page 116	Fl. in Sol	Bar 1	First note, add \flat to E.
Page 117	Viol. II (Group II)	Bars 3, 5, 12	First notes, add \flat to B in each bar.
Page 117	V-le. (Group II)	Bars 3 & 5	First notes, add \flat to B in each bar.
Page 117	Viol. II (Group I)	Bar 8	Third note, add \sharp to F.
Page 117	V-le (Group I)	Bar 8	First note, add \flat to E.
Page 117	V-le (Group 1)	Bar 12	First notes, add \sharp to F and \flat to E.
Page 117	Tr. picc.	Bar 12	The E is a semi-quaver (16th note).
Page 117	Tr. I	Bars 15, 16	Last note of bar 15 and first of 16, \sharp to F.
Page 118	Viole	Bar 1	Alto cleffs on both staves (not treble).

Page 118	Viola	Bar 4	Add treble cleffs to both staves.
Page 118	Corno V	Bar 4	First note, add b to B.
Page 118	Cor. VIII	Bar 4	Add bass cleff before the bar.
Page 118	Oboi I, II, III	Bar 5	The note in this bar should be divided into two demisemiquavers (32nd notes), as in the cor. ingl.
Page 119	Fl. gr. III	Bars I & II	First notes, add b to B.
Page 119	Oboi III & IV	Bar 1	The notes on the second beat are D - F.
Page 119	Fl. gr. I	Bar 4	Add dot to the semi-quaver (16th note) rest.
Page 119	Fl. gr. I	Bar 5	The first note is a demisemiquaver (32nd note), not a quaver (eighth note)
Page 119	Ob. II	Bar 5	Fifth note, add b to A. Sixth note, add b to E.
Page 119	Ob. IV	Bar 5	Add double sharp to last note but one (F).
Page 119	Oboi I,II,III,IV & Cor. ingl.	Bar 5	Last notes are semi-quavers (sixteenth notes), not quavers (eighth n.)
Page 119	Cor. III	Bars 2 & 3	The three notes should be $D\sharp$ (not $B\sharp$).
Page 119	Oboi II,III,IV	Bar 2	First notes, add b 's to B, G and E.
Page 119	Cl. picc	Bar 5	Add a dotted semi-quaver (sixteenth note) rest after the first note, and \sharp to the second note (F).
Page 119	Clar. I	Bars 4 & 5	The last notes are demisemiquavers (32nd notes), not quavers (eighth notes).
Page 119	Cor. IV	Bar 5	The last note is a semi-quaver (sixteenth note), followed by a semi-quaver rest.
Page 119	Cor. V	Bar 2	Add b to B.
Page 119	Viol. I	Bar 4	Seventh note, add b to B.
Page 119	Celli	Bar 4	Seventh note, add \sharp to A and to C.
Page 119	Viol. I Solo	Bar 5	Fifth note is A (not B).
Page 120	Tr. I	Bar 3	Con sord, not con marc.
Page 120	Ob. II	Bar 14	Add b to first note (A).
Page 121	Viola	Bar 1	Treble cleff at the beginning of the bar.
Page 121	Celli	Bar 3	Third note, add \sharp to B.
Page 122	Clar. II & III	Bar 1	Second note, add b to B.
Page 122	Cor. ingl.	Bar 3	Second note is C double sharp.
Page 122	Tr-bone II	Bar 3	Add b to B.
Page 122	Cor. I	Bar 2	Second note is G (not B).
Page 122	Viola	Bar 1	Third note, add \sharp to D.
Page 122	Tr-boni I,II,III	Bar 7	Add con sord.

Page 122	Bassi	Bar 5	Add arco at the beginning of the bar.
Page 123	Tr. I, II, III & Tr. Bassa.		Add con sord at beginning of page.
Page 124	Viol. II (Group 3)	Bar 10	Third note, add \flat to C.
Page 125	Clar. picc.	Bar 5	Add \sharp to F.
Page 125	Tr-boni	Bar 5	Add Bass Cleff at beginning of bar.
Page 125	Celli	Bar 6	Bar not \flat .
Page 128	Viol. I	Bars I & 3	Add arco.
Page 129	Tr. picc.	Bar 9	Add \flat to third note (G).
Page 129	Viole	Bar 6	First note is $A\flat$ (not \flat).
Page 129	Tr. III	Bar 2	Add \flat to A.
Page 129	Viol. II	Bar 7	Add \flat to B on the second beat.
Page 130	Fl. picc. II	Bar 8	Last note is D (not C).
Page 130/1	Fag. I, II, III		The passage is in Tenor cleff, not Bass.
Page 131	Tr. picc.	Bar 8	Add \sharp to C.
Page 131	Viol. II	Bar 2	Second note is $C\flat$ (not $C\sharp$).
Page 131	Bassi	Bar 1	First note, add \flat to B.
Page 132	Ob. III	Bar 5	Third note, add \sharp to G.
Page 132	Cor. IV	Bar 6	Second beat: add crotchet (quarter note) E as in subsequent bar.
Page 132	Tr. II	Bar 1	Add \flat to second note (A).
Page 132	Cor. VI	Bars 5 & 7	First notes are $B\flat$ (as in Cor. VIII).
Page 132	Cor. VIII	Bar 5	Add bass cleff at the beginning of the bar
Page 132	Tr. III	Bar 1	Second note, add \flat to D.
Page 132	Viole	Bar 5	Fourth beat, add \flat to G.
Page 132	Tr. III	Bar 3	Third note, add \flat to A.
Page 132	Bassi	Bar 4	This should be the same as Bar 2.
Page 132	Bassi	Bars 7 & 8	These should be the same as Bars 1 and 2.
Page 133	Ob. I	Bar 1	First note, delete the \sharp before the B.
Page 133	Ob. III	Bar 1	First note, add \sharp to G.
Page 133	Ob. III	Bar 3	Add \flat to E.
Page 133	Cor. VI	Bar 1	First note, add \flat to B.
Page 133	V-le	Bar 1	Second note, add \flat to G.
Page 133	V-le	Bar 6	The three notes are semi-quavers (sixteenth notes), not quavers (eighth notes).
Page 133	Celli	Bars 1 & 2	These two bars should be as bars 3 and 4 on Page 132.

Page 133	Bassi	Bars 1 & 2	These two bars should be as bars 3 and 4 on Page 132.
Page 134	Tuba II	Bar 3	Insert note C as in bar 1.
Page 136	Fl. gr.	Bar 1	Fl. gr. I & II, not Fl. picc.
Page 137	Tr. II	Bar 8	Add \flat to B.
Page 137	Tr. II	Bar 13	Last note is F (not G).
Page 137	Trb. I	Bar 12	The note is G, (not G \flat).
Page 138	Tuba II	Bar 4	The note is G (not A).
Page 139	Tuba I	Bar 1	The first note is G (not A).

Igor Stravinsky

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